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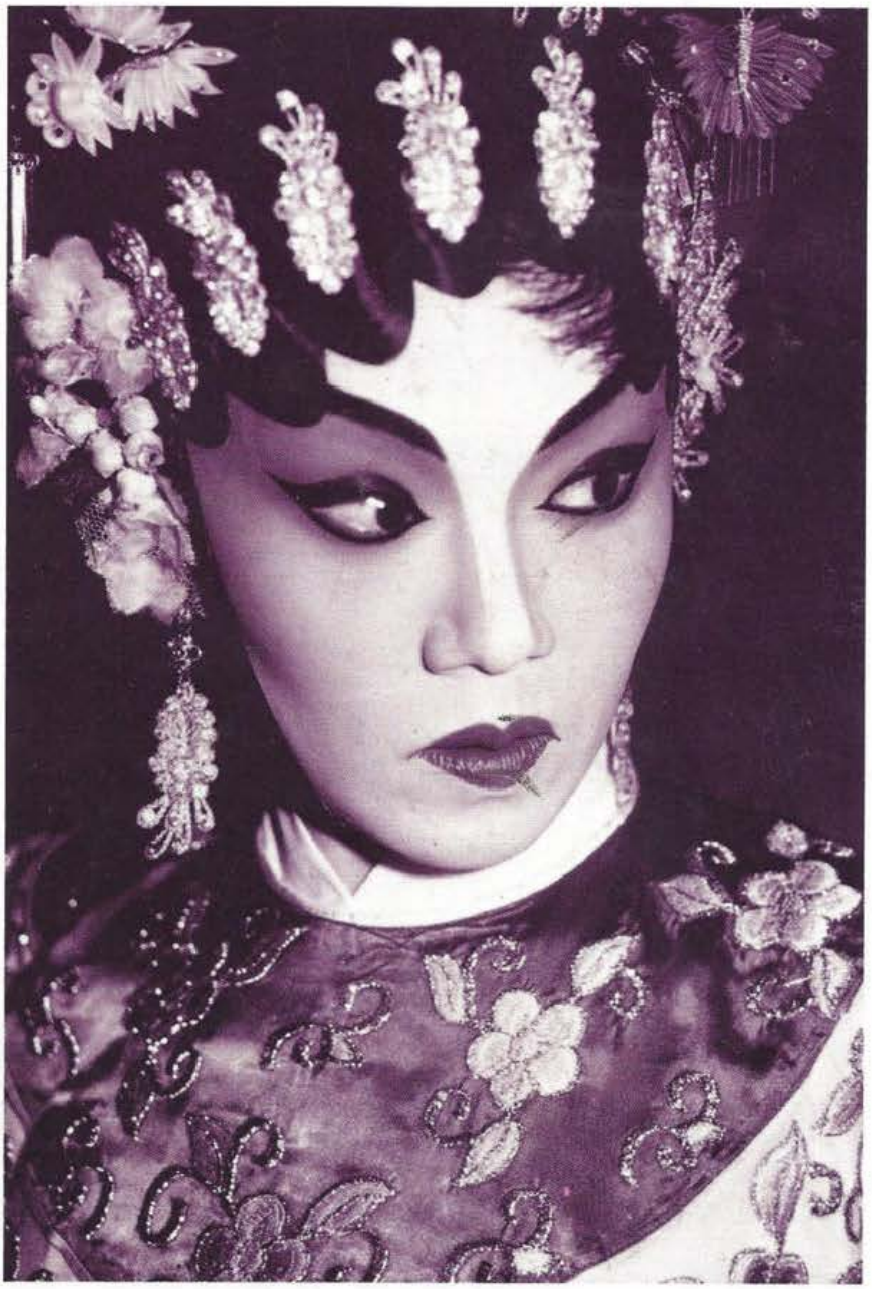
PEAR GARDEN IN THE WEST



梨園在西方

FORT MASON CENTER

JUNE 14-17, 1984

THE FIRST SAN FRANCISCO CHINESE AMERICAN PERFORMING ARTS FESTIVAL

SOUVENIR PROGRAM

THE PEAR GARDEN IN THE WEST

America's Chinese Theater, 1852-1984

Exhibition at the San Francisco Fair

Fort Mason Center History Exhibit Hall

Cheet Sing Mui as a Woman Warrior — from the Wylie Wong collection circa 1920

A presentation of the Pear Garden in the West Project
Co-directors Jack Chen and Wylie Wong
Sponsored by Intersection for the Arts, S.F.

A vivid re-telling of the story of America's Chinese theater from Gold Rush days till today in pictures and photographs, most of them never before exhibited.

Oakland Public Library has graciously loaned the Pear Garden in the West Exhibition to the San Francisco Fair. It will return to the library at 125 14th Street for viewing from June 20-July 14, 1984.

Funded by the National Endowment for the Humanities, the California Council for the Humanities, the Zellerbach, Bank/America and San Francisco Foundations and others.

cover photo: Leong Sui Sum in LOVE ON THE RUN. photo by: Frank Wing

THE CHINESE AMERICAN PERFORMING ARTS THEN AND NOW

On October 8, 1852, at the height of the Gold Rush, a troupe of twenty Chinese male and female jugglers performed in San Francisco's 2,000 seat American Theatre on Sansome Street between California and Sacramento. On October 20, at the same theater, the 123-member Tung Hook Tong (Associated Benefit Society) troupe presented the first classical Chinese Operas ever to be seen in America and the Western world.

This marked the beginning of the flourishing Chinese American performing arts of modern America. Today these arts include not only classical traditional Chinese Opera in Cantonese and Peking Opera styles, Chinese folk dance, festive lion and dragon dancing, martial arts, music and dance in traditional and classical styles but also spoken drama, modern dance and ballet of a high quality and sophisticated entertainment acts like that of "Charlie" Chin's ABC, classical, Chinese and Western-style music, jazz and rock.

It is appropriate that San Francisco, where it all began, should host the first Chinese American Performing Arts Festival to show a small sample of those arts today.

Chinese American performing art groups exist in many cities, but the biggest concentration of talent is in San Francisco, New York and Los Angeles. In addition to the groups participating in the present Festival: the San Francisco Chinese Opera Troupe, the Asian American Dance Collective, the AATC, Tsai Hung Performing Arts Company, the Jing Yi Lion Dancers, San Francisco has many other talented groups and clubs such as the Nam Chung Music Society, the Flowing Stream Ensemble, the Chinese Orchestra of San Francisco, the National Wu Shu (martial arts) Association and Paper Angels Productions which fosters theatrical productions by Chinese American artists.

New York is home to the Four Seas, the largest such community theater group of its kind, and Pan Asian Repertory Theater led by Tisa Chang, both staging several productions each year. Los Angeles' East/West, founded by Mako in 1965, the first Asian American theater in the country, has a large Chinese American element. All three cities, along with others such as Seattle and Honolulu, have groups of Chinese Opera fans staging occasional performances of Cantonese or Peking Opera.

Besides the major San Francisco dance groups, there are the Asian American Dance Troupe, the Chiang Ching and Mel Wong troupes in New York and The New Repertory troupe headed by Yen Lu Wong in Los Angeles.

It is impossible to list here the many smaller Chinese American performing groups and individual singers, musicians and dancers performing with major companies such as the Joffrey or Oakland Ballet or other performers in puppet or shadow play theater or all those who are carving out a niche for themselves in the Chinese American theater scene.

What is remarkable and typically American is the way the performing arts introduced to America by the early Chinese immigrants have survived and blossomed despite sometimes daunting difficulties over the past 132 years.

The San Francisco Chinese American Performing Arts Festival is only the first. It is hoped to include outstanding groups from other cities as guest artists on future occasions.

THE PEAR GARDEN IN THE WEST PROJECT began in 1980 to research the history of America's Chinese theater, but it soon evolved into a unique collection of 1600 photographs and pictures of San Francisco Chinatown including 500 dealing with the Chinese American performing arts. The exhibition based on this collection is now on a multi-city tour. Over 40,000 people have seen it in San Francisco's Bank of America Concourse Gallery, the Wing Luke Museum in Seattle and the Crocker Art Museum in Sacramento. Following its presentation at the San Francisco Fair

(see page 1), it will open at the Oakland Public Library on June 20-July 14.

Sets of this rich archive of Chinese American cultural memorabilia will be placed in the archives of the California Historical Society, the Archives for the Performing Arts and the UC Berkeley Chinese American Studies Department. The Project has also formed the San Francisco Chinese Opera Troupe as a first step in reviving and modernizing the heritage of Cantonese Opera in the Bay Area. The Project was also invited to organize the present Festival of Chinese American Performing Arts. In this task it has received the enthusiastic support of all the participating groups.

The Pear Garden in the West Project is directed by Jack Chen and Wylie Wong who discovered the nearly lost May Photographic Studio prints, the core of the Project's collection of Chinese American theatrical pictures.
It is sponsored by Intersection for the Arts (756 Union St., San Francisco, CA 94133). The Project Staff Studio is at 937 Liberty St., El Cerrito, CA 94530. Tel: (415) 524-7287.

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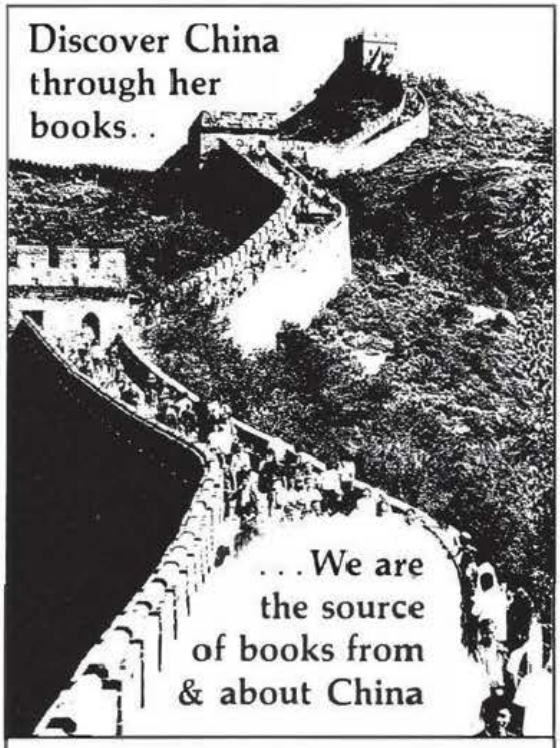
Pai Yen Hung of the S.F. Chinese Opera Troupe



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OF LIONS AND DRAGONS AND BEAUTY QUEENS

photo: Thomas Wing Wo

No Chinese festival is complete without a pride of lions chasing the Pearl of Happiness.

The Lion Dance is a very old part of Chinese culture dating back at least to the seventh century. Buddhist monks are credited with the dance's unique choreography. The sets of movements have whimsical names such as the Kee-lung Bo (Unicorn Step) or Chut-sing Bo (Step of the Seven Stars). Dancers choose steps appropriate to the occasion.

The First San Francisco Chinese American Performing Arts Festival is such an occasion that demands the presence of dancing lions. They are here courtesy of the Jing Yi Lion Dance Troupe of Mark Wong, Warren Lee, Tom Leong, Norman Lin, Ricky Liu and Bob Tou. Third Princess Lisa Quan Tom of the 1984 Miss Chinatown Pageant will preside.

BOOKING INFORMATION: Barry Wong is Managing Director of Jing Yi, c/o International Sources, 888 Brannan St., Suite 275, San Francisco, CA 94103. Tel: (415) 552-8844.

THE ASIAN AMERICAN THEATER COMPANY

presents

THE DANCE AND THE RAILROAD

by David Henry Hwang

Thursday, June 14 — 4:00 to 5:00 p.m. at People's Theater Coalition, Bldg. B, 3rd Flr.

The Asian American Theater Workshop was founded in San Francisco eleven years ago as a joint venture of the American Conservatory Theater on Geary Street and the Chinese American playwright Frank Chin. ACT wished to include Frank Chin's pioneering play **Chickencoop Chinaman** in its Plays in Progress program; Chin was anxious to develop a training ground for Bay Area Asian actors and playwrights. This led to the formation of the AATW. In the 1979-80 season, the collective leadership of the Workshop comprising its actors, directors, playwrights and production personnel, changed the name to the Asian American Theater Company.

The AATC has ably played its role as planned. A non-profit organization partially supported by grants from such organizations as the American Conservatory Theater, the National Endowment for the Arts, the San Francisco Hotel Tax Fund and others, it has produced a number of notable plays by Chinese American playwrights including **Paper Angels** by Genny Lim (Sept., 1980), about Chinese immigrants detained on San Francisco Bay's Angel Island, David Henry Hwang's **FOB** (Fresh-Off-the-Boat, July, 1981) dealing with the relations between American born Chinese and new immigrants; and **The Dance and the Railroad,** the AATC's offering at this Festival.

Dance and the Railroad is a play in the style of Samuel Beckett's **Waiting for Godot** but with a realistic twist to its surrealism. It is set in the mid-1860s when 12,000 Chinese were building the western section of the first trans-continental railroad. The hardships of that effort are only hinted at as two workingmen, one a former Chinese opera actor and the other an enthusiastic fresh immigrant, are discussing the strike action taken to improve working conditions.

Photo: Martha Swope

John Lone & Tzi Ma in the New York cast

ABOUT THE PLAYWRIGHT

David Henry Hwang's first play, **FOB,** was produced in 1979 by the Stanford Asian American Theater Project founded by himself and Nancy Takahashi. His **Family Devotions** was staged at the New York Shakespeare Festival in 1981 to be followed by **Dance and the Railroad** in March that year, and **Sound and Beauty** which has just finished an off-Broadway run. **FOB** won a Village Voice Obie (Off Broadway) award. **Dance**, after a year's run, was named one of 1981's Ten Best Plays by the New York Times and New York Daily.

The Dance and the Railroad

Characters	Lone, twenty years old, a Chinaman railroad worker **A.M. Lai**
	Ma, eighteen years old, also working on the railroad **Dennis Dun**
Place	A mountain top near the trans-continental railroad
Scene One	Afternoon in June, 1867
Scene Two	Afternoon, a day later
Scene Three	Late afternoon, four days later
Scene Four	Late that night
Scene Five	Just before the following dawn

This production of The Dance and the Railroad is partially funded by a grant from Chevron, U.S.A. Inc.

A.M. Lai (Lone) was born and raised in NYC Chinatown and was introduced to the stage through an acting class taught by Mako. He has acted locally since he moved to San Francisco six years ago.

Dennis Dun (Ma) joined the AATC in 1977 and has played a wide variety of roles in FOB, in Yellow Fever, in Paper Angels, in The Avacado Kid.

Judith Nihei (Director) is herself an actor and director. At AATC she directed David Henry Hwang's FOB; she co-authored the AATC production Lo Foo and the Missing Ming Artifact and is a member of the AATC's improvisational theater company. She was the fast-talking attorney in Wayne Wang's film Chan is Missing.

Tzi Ma (Choreographer and Guest Director) started theater training at La Mama E.T.C with Ching Yeh and the Zignal 1 Theatre Company in 1975 and worked with the company on more than twenty shows in the NYC area. In 1975 he began studying Chinese classical dance and danced and choreographed for the dance company headed by Chiang Ching. He toured Europe for four years. He created the role of Ma in The Dance and the Railroad at Henry Street Settlement's New Federal Theater in New York and has since been involved with three other productions of Dance—at the Public Theater, Cricket Theater in Minneapolis, and ABC (TV) Arts Cable Network for which he received the Cinema Golden Eagle award.

Pamela Wu and **Wilbur Obata** (Co-Producers). This marks the third production by this talented and resourceful twosome. The award-winning The Dream of Kitamura and the popular F.O.B. are their notable credits.

PRODUCTION STAFF

Playwright	David Henry Hwang
Director	Judith Nihei
Guest Director/Choreographer	Tzi Ma
Producers	Pamela Wu Wilbur Obata
Technical Directors	Helen Plenert Bobby Horiuchi
Publicists	Wendy Sodetani John Togashi
Stage Manager	Mary Hill
Lighting Designer	Sachiko Kusachi
Sound Designer	Tzi Ma
Photographer	Bob Hsiang
Graphic Designer	Chester Yoshida
Artistic Rep	Hiroshi Kashiwagi
Musicians	Tzi Ma Robert Kikuchi-Yngojo Wilbur Obata Pamela Wu
Sound Mixer	Don Nguyen
Assistant Producer	Susan Morales
Set Designers	Joanne Matsui Helen Plenert
Costume Designer	Eileen Yemoto

TECHNICIANS

Lights	David Young Joanne Matsui Susan Morales
Sound	Grant Din Steve Chin Karen Gee

PRODUCTION COMMITTEE

Chairperson: Berton Chow

Members: Pamela Wu, Jim Chew, Rick Lee, Keith Choy, Susan Morales, David Young

BOOKING INFORMATION: Dennis Meyers, Executive Director. 1245 9th Ave., Suite D, San Francisco, CA 94122. Tel: (415) 566-1605

THE ASIAN AMERICAN AND TSAI HUNG PERFOR

DANCE

Saturday, June 16 — 5:00

THE ASIAN AMERICAN DANCE COLLECTIVE was formed in 1974 to promote dance as a reflection of the Asian American experience. Today, it is a vital contributor to the Bay Area's cultural life. To make dance more accessible to Asian Americans, it provides opportunities to teach, choreograph and perform.

In 1982, it organized the Performing

photo: Jim Dong

Anna Sun from the AADC company

Dance Ensemble which has developed a repertoire that combines both contemporary and traditional Asian dance forms. It enters its third year with its new compositions at this Festival.

AADC maintains a strong participatory relationship with the Asian American community performing regularly in local fairs. It offers a youth/adult dance class program and stages lecture/demonstrations at many schools and colleges in the Bay Area.

Asian American Dance Collective

NEXT-TO-THE-LAST THREE THOUGHTS

Choreography: Nancy Wang

Music: E. Satie

Costumes: Nancy Wang

Dancers: Mona Chan, Cathy Koo, Janice Murota, Marian Okamura, Alleluia Panis, Anna Sun

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Tsai Hung Performing Arts Company

PEACOCK PRINCESSES

Choreography: Zhu Lanfang

Dancers: Cathy Tsou, Diana Hong, Helen Leong, Shirley Reeves

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Asian American Dance Collective

OLD FASHIONED STRENGTH

(excerpt of work-in-progress)

Choreog./Dancer: Anna Sun

Music: (info. not avail. at this time)

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Tsai Hung Performing Arts Company

RIBBON DANCE

Choreography: Jin Ming

Dancers: Diana Hong, Cathy Tsou, Shirley Reeves, Helen Leong, Justin Tom

BOOKING INFORMATION: Marion Okamura is the AADC's artistic director. It can be contacted at 1519 Mission St., San Francisco, CA 94103. Tel: (415) 622-9768.

N DANCE COLLECTIVE
MING ARTS COMPANY

RECITAL

-6:00 p.m. Pier 3 Theater

Asian American Dance Collective

GENERATIONS OF WOMEN

(excerpt of work-in-progress)

Choreog./Poetry: Janice Mirikitani

Saxophone: Ray Colins

Costume: Janice Mirikitani

Dancer: Marian Okamura

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Tsai Hung Performing Arts Company

SPRING OUTING

Choreography: Wang Liencheng

Dancers: Cathy Tsou, Diana Hong, Justin Tom

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Asian American Dance Collective

LINGERING DUSK

Choreography: Benton Wong

Music: Robert Schumann

Dancers: Mona Chan, Marian Okamura, Alleluia Panis, Anna Sun

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Tsai Hung Performing Arts Company

WINECUP DANCE

Choreography: Cathy Tsou & Howard Tom

Dancers: Cathy Tsou, Diana Hong, Justin Tom

THE TSAI HUNG PERFORMING ARTS COMPANY was founded in 1978 by a group of Chinese American dancers and musicians and specializes in classical and contemporary dances and music learned from various ethnic groups within the People's Republic of China. A selection of these will be staged at the current festival.

Dance from the Tsai Hung company

Its artistic director is Cathy Tsou, a professional dancer herself and a specilist in Chinese folk dances.

As a non-profit, collectively managed organization, like the Asian American Dance Collective, it is partially funded by grants from such sources as the San Francisco Hotel Tax Fund, the Zellerbach Family Fund, the National Endowment for the Humanities' Expansion Arts Program, the Mayor's Office of Community Development, and private contributions.

BOOKING INFORMATION: Diana Hong, 4133 Kirkham St., San Francisco, CA 94122. Tel: (415) 822-1155

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CHARLIE CHIN
in ABC (American Born Chinese)

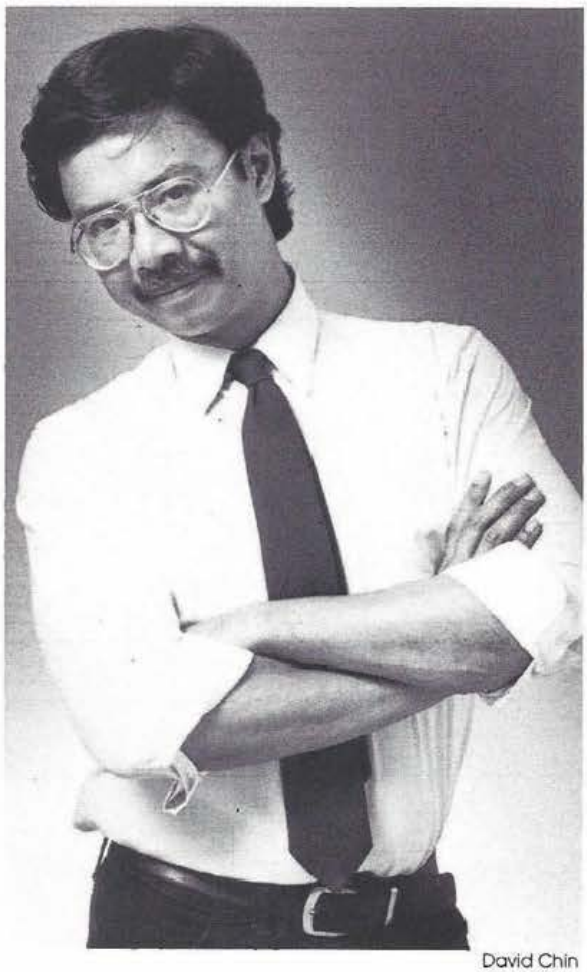
June 14, 16 & 17 — 6:30-7:30 p.m. at the People's Theater Coalition, Bldg. B, 3rd Flr.
June 15 — 3:00-3:30 p.m. and 5:00-5:30 p.m. at Pier 3 Theater

William David Chin, affectionately known as "Charlie", has been playing, singing, writing, acting, composing and teaching for more than 20 years. In 1962, he headed to Greenwich Village in New York City to join the then blossoming folk music scene as a featured artist and concert classical guitarist who also plays the banjo, autoharp and dulcimer and is a fine performer of Anglo- and Afro-American folk music.

In the late 1960s, he joined the rock and roll movement and with his group, Cat Mother and the All Night Newsboys, acheived a national hit single in the U.S. and two more in France and Germany.

In the 1970s he played colleges, community centers and Third World conferences all across the United States to reflect the concerns of Asian American communities. He continued his recording career.

Adding the study of traditional Chinese music to these solid accomplishments has given his music and songs a unique perspective and range. This has crystallized into his performance of ABC, a skillfully drawn musical self-portrait of both himself and other ABC's—a ninety-minute song history of the joys, sorrows and aspirations of Chinese Americans told with delightful irony and humor.



David Chin

ABC was first produced in 1983 by Eric Hayashi of Sansei Productions at People's Theater Coalition, Fort Mason Center.

A selection of songs and poems from ABC:

Dig For The Gold!
Roll On Down The Line
Wandering Chinaman
Waiting For Jimmy
In Those Days
I Am An Expert
Today I Fell In Love
Farewell To Whiskey
It Works For Some People
Great Falls, Montana Blues
Mott Street
The Noodle Connection
So I Guess
ABC From NYC

BOOKING INFORMATION David Chin, 34 Renwick St., NYC, NY 10013. Tel: (212) 691-4589.

THE SAN FRANCISCO CHINESE OPERA TROUPE

THE LAST PRINCESS OF THE MING DYNASTY

An Historical Tragedy in Traditional Classical Cantonese Opera Style

Sunday, June 16 — 2:00-3:00 p.m. at Pier 3 Theater

photo: Thomas Wing Wo

Leong Sui Sum & Mun Chin Soer in LOVE ON THE RUN. 1983 production of the S.F. Chinese Opera Troupe

Cast

Wanda Quan	Princess of the Ming Dynasty
Tony Lo	A general, her betrothed
Wang Gum Loong (plays two roles)	Minister and Emperor of the new Manchu Dynasty

Orchestra

Leader	Chung H. Ho, percussion		
M.F. Jow	Violin (er-hu)	Eugene Szeto	Saxophone
Jerry Wong	Flute	Tong Leong	Moon Guitar
Wing Y. Fong	Cymbals	Bing Wong	Gong

Manager Mina Yee

Wardrobe Mistress Lee Bing Sum

The San Francisco Chinese Opera Troupe gave its first performance on July 30, 1983 at the San Francisco Fair in the Stern Grove Theater of the Moscone Convention Center. Its two stars, Ms. Leong Siu Sum and Mr. Mun Chin Soer, performed **Love on the Run**, a comedy episode from the old time traditional opera, **The Heroic Pair**, accompanied by a seven-piece orchestra led by Chung H. Ho. Three other performances were given that year, one at the Maritime Humanities Conference at Fort Mason; the two performances at the Chinese Culture Center owed much of their success to the collaboration with Paper Angels Productions which staged **Pigeons**, a matching modern one-act play by San Francisco playwright Genny Lim

In 1984, the San Francisco Chinese Opera Troupe presents another operatic excerpt, **The Last Princess of the Ming Dynasty**, a tragedy. Meanwhile, it is preparing its first full-length production of a traditional Cantonese Opera, **The White Snake**, for next year, a major new step in reviving the great tradition of Cantonese Opera in San Francisco and the USA.

The Princess is a typical Opera of the kind that between 1852 and the 1950's, delighted the thousands of Chinese immigrants, who came to California "to make their fortunes." The old opera theatres of Chinatown provided these men, most of them bachelors, with their main and most beloved entertainment of inspiring historical, tragic, heroic, romantic and comic operas.

Wanda Quan began her opera training in Hong Kong at the age of ten. She has toured and performed for audiences in Hong Kong, Macao and in the South Seas, in Singapore and New Zealand. She has toured Hawaii and all the major West Coast centers, Chicago, Boston and New York.

Tony Lo trained for the stage in Hong Kong, he now lives in Los Angeles.

BOOKING INFORMATION: The San Francisco Chinese Opera Troupe can be contacted for performances through its manager, Ms. Mina Yee: Happy Times Travel Agency, Inc. 767 Sacramento St., San Francisco, CA 94108. Tel: (415) 392-3690 or 524-7287.

Synopsis

In the waning years of the Ming Dynasty, Princess Cheung Ping, the Emperor's favorite daughter, is betrothed to a young general. Soon afterwards, Manchu rebels from the north beseige the palace. Following tradition, the defeated Emperor ends his own life and is followed to his fate by all the members of the imperial family as the enemy's final attack begins. Only the princess escapes, saved by a lucky accident. She is hidden, unconscious and in disguise, in a nunnery. The new Manchu Emperor wants to capture her alive and use her as a symbol of his magnanimity to pacify the remaining supporters of the Ming Dynasty.

(The troupe takes up at this point)

SCENE: **In the Nunnery**. The Princess' betrothed, learning of her escape, goes in search of her and happens to pass the isolated nunnery. He sees a nun sweeping the snow from a path. She reminds him of the Princess. He knocks at the nunnery door, but she slams the door shut as soon as she sees him, pretending that she does not know him. She does not want to imperil his life by becoming his wife and making him a member of the doomed imperial family. Finally, realizing how deeply he loves her, she relents, but she argues that she has no right to live after the tragedy that has befallen her parents and the dynasty. He argues that loyalty and honor are not served by hiding in a temple from reality. They have duties to perform: her brother, the heir apparent, is a prisoner; her parents are not yet properly buried and what about their love, their betrothal? He devises a way to achieve their aims.

SCENE: **In the Imperial Palace Garden**. The young general makes a deal with the wily minister of the new emperor: the Princess will become his vassal in exchange for the release of her brother and proper burial for her parents. That very night, after her conditions have been met, she marries the young general in a secret ceremony in the palace garden. They pour a libation in homage to the Ming Emperor and then poison the wine. After the traditional oath of marital fidelity, they drink the wine. When the new Emperor discovers them, it is too late. They lie dead together beneath two trees whose boughs are intertwined.

Translation by Ai-ling Li

Guan Gong, The Protector of Emigrants, in an episode from THE ROMANCE OF THE THREE KINGDOMS
From the Wylie Wong Collection, in the Pear Garden in the West Exhibition.

ACKNOWLEDGEMENTS

The First San Francisco Chinese American Performing Arts Festival has been made possible by the joint work of the San Francisco Fair, Intersection for the Arts and the Pear Garden in the West Project.

Funding has been provided by the "in house" contributions of these organizations and participating performing arts groups and grants from the

Bank America Foundation, S.F.
Bowers Museum Foundation, Santa Ana
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San Francisco Foundation
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Wing Luke Memorial Museum, Seattle
Zellerbach Family Fund, S.F.

and help from many other organizations and individuals.

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